

THE DIRECTOR.

No. 10, SATURDAY, MARCH 28, 1807.

'Thus we discern what courses *they* must hold,
That make *this* humour of applause their end:
They have no true, and so no constant, mould;
Light change is both their enemy and friend.'

LORD BROOKE'S *Fame and Honour*.

Ed. 1633. p. 65.

I was not at all surprised to find, on my return from a short excursion in the country, a variety of letters addressed to me, and lying in a confused heap on my table. The authors of them, as I anticipated, proved to be a whole host of Beaus, armed cap-a-pee, to attack and overwhelm me. The dashing Beau and

the delightful Beau seemed, however, to my astonishment, to be less acrimonious than the *literary* and *devout* one: they promised to forgive me, if I would represent 'the reverse of the coin, and shew what sort of figures were impressed upon it.' This enigmatical phrase I immediately solved into a wish for a description of the *Modern Belle*: and indeed was fully confirmed in my conjecture, when I opened the *jolly* Beau's letter; who finished with assuring me that 'he would toast me in an extra bumper of Champagne if I would delineate the *Belleism* of the opposite sex.'

THE present paper will shew what attention and deference I pay to the request of a *jolly* Beau: for I intend putting his wishes into execution.

THE *Belles* of modern times are, to say the truth, full as numerous as the Beaus: indeed my old friend Sir Vicary Vellum has very gravely and satisfactorily accounted for the cause of it. He is of

opinion that the war has thinned the ranks of the gentlemen, and that the extreme cheapness of ladies apparel has afforded ample means for a general exhibition of finery to the fair sex. 'There was a time, said my old friend, shaking his head, when a satin stomacher or a silk train marked at once the character of a gentlewoman: and when ladies, who had reached the steady period of fifty, began to think how they might live wisely, and not gaily, the rest of their lives—when the flaming imitation of a youthful bloom, was considered of less consequence than the sober behaviour of an exemplary matron.'

THE *modern Belle* may be divided into the following classes (though I certainly should have preferred an epistle from a female, descriptive of the oddities and classifications of her sex, to my own imperfect illustrations: and I solemnly ask pardon, in the outset, for the want of justice which I fear may be done to the *belle monde*): the *sprightly*—the

funny—the witty—the charming—the smart—the captivating—the accomplished—the aged.

1. *THE sprightly Belle* has an incessant flow of spirits; and whether in the park, at an assembly, or a rout, still runs on in the same lively and enviable strain of conversation. Her features are never saddened with melancholy: the funeral of a statesman, or the concert of a duchess, equally witness the smiling complacency of her countenance. Whether she springs into her carriage, or parades out of church, a skilful observer may discover, that at heart she is all whim and humour and glee. Ladies of this description are in general harmless; the only mischief they produce is to themselves; for, as years roll on, and infirmity advances, they find upon reflection, that a few hours devoted in their former days to reading and meditation, would have made them *much more sprightly at sixty* than does a retrospect of their gaieties and amusements.

2. THE *funny Belle* is, in my grave estimation, a very troublesome sort of creature; and I confess if I were a bachelor and disposed to change my state for that of a Benedick, I should chuse almost any Belle but a *funny* one. Ladies of this description go much beyond the sprightly belles in their absurdities; and I have known some very modest young men, well charged with the classical wisdom of a college, absolutely looked and talked out of countenance by one of this loquacious and facetious tribe. If, during the impressive warbling of Catalani, or the pathetic tones of Mrs. Siddons, you should hear a tittering or a loud laugh in the boxes, depend upon it the interruption proceeds from a *funny Belle*. The only thing 'devoutly to be wished' is, that ladies of this stamp would oblige the sober part of the public by communicating only to their dressing and waiting maids all the funny things they have to say. It too often happens, that the perpetration of a little mischief mingles in the reflections of these funny creatures —

and when the happiness of a family is completely destroyed, it is, to be sure, a very comfortable compensation to be told, that '*nothing serious was meant!*'

3. THE *witty Belle* is grave in the morning, but facetious in the evening; because, during the former part of the day, she is treasuring up a quantity of bon mots mixed with a few sarcasms and puns. When all her artillery of wit is played off at once, it is absolutely stunning; and reminds one 'if small things may with great compare' of the roar of cannon and flash of red hot shot and mortars, on the memorable sortie from Gibraltar. The worst of it is, that, with these ladies, wit is mistaken for wisdom; and a cutting retort is considered more creditable than a grave and sensible remark. I dined the other day with a young Templar, who had invited, along with his relations, two or three of these witty Belles to meet me. On my right hand sat a pleasant and well informed lady, to whom I was anxious to shew every attention, for she

had read and travelled much to the purpose; but all in vain—these witty ladies laughed and talked, and at length disagreed so lustily, that I thought it prudent to make my retreat, urging that I wished to attend an evening lecture at the Royal Institution, by Dr. Crotch. I confess there was more harmony in this latter place than at the table of my friend the Templar. Wit is a dangerous weapon to manage in the hands of a man, but it is much more so in those of a woman. It may be rationally doubted, whether a purely witty creature ever secured a bosom friend: admiration and occasional fear are not the ingredients of a permanent friendship. Moreover, there is oftentimes a danger of indulging sceptical opinions amongst this sparkling tribe: novelty is sometimes amusing, but good sense alone is substantial. I once knew a witty young lady, who, on being asked whether she had ever read Locke's *Reasonableness of Christianity*, replied, that she understood it was first published in

the 17th century, and contained all the *false metaphysics of that age!*

4. *THE charming Belle* is the counterpart of the *delightful Beau*: she talks, she sings, she plays charmingly: she looks charmingly at a concert, but more charmingly in the dress of a Spanish Count at a masquerade. There is, however, occasionally, a mixture of gravity in these charming Belles; for a pensive and meditating air sometimes heightens the expression of a beautiful face. The principal wish of them is, to be thought, in every respect, charming creatures: at their devotions, or during their studies, they hope equally to charm; though it oftentimes happens that they fail to *charm the heart*, and to secure, what they are most anxious to obtain, an amiable and excellent gentleman for a partner through life.

5. *THE smart Belle* I would designate as a young lady always anxious for the re-

putation of being dressed in the very pink of fashion—so that she may be considered as a model for others, and, in consequence, a sort of standard of taste—about which philosophers have so ridiculously wrangled. These smart Belles, however, are not free from a portion of vanity and conceit; and if nature has been kind enough to form them in one of her choicest moulds, they take care to convince us of their sense of such a favour, by walking, sitting, or reclining in the most gracefully-studied attitudes. The foot is sure to project beyond the usual limits, under the Grecian-bordered flounce of a transparent gown; and the eye is constantly at work, like a wheel turning on its axis, to discover to what part of their dress the attention of the by-standers is directed. I question whether a young lady of this description does not experience ten times more anxiety and mortification, than does the most homely featured Miss in his Majesty's united kingdoms.

6. *THE captivating Belle* seems formed of quite ethereal matter. She neither talks, nor looks, nor conducts herself as an ordinary human being. She is far beyond the charming Belle, inasmuch as downright captivation exceeds a mere charm. She carries every thing by assault and storm—and while others are pursuing the usual quiet routine of courtship, *she* is determined to conquer her lover by a coup de main—neither parleys nor delays are granted. Women of this description live in a constant state of flutter and alarm—they are perpetually dreading a rival—some fresh constellation in the hemisphere of fashion, which is to shine with brighter rays, and to excite a more general admiration. Of domestic duties they entertain very limited and imperfect notions—they are born for a larger sphere of action, for a wider range among the follies and absurdities of the world. Their chief excellence consists in *playing* and *singing*—and in these departments they captivate beyond expression: but the worst of it is, man-

kind like to be captivated with qualifications a little more substantial—for the remembrance of these, dies away almost as soon as the sounds which are produced.

7. *THE accomplished Belle.* It is difficult to do justice to this species of the fair sex,—for it comprehends a vast variety, and includes a very general description, of young ladies. The word ‘accomplished’ has, in regard to this subject, a very particular meaning: it is not solely confined to the improvements of the mind or the virtues of the heart—it has no exclusive reference to domestic duties—to the needle, or the book—but comprehends rather those attainments which arise from dress, from playing, from singing, and from dancing. Thus, the daughter of a tradesman is as accomplished as the daughter of a nobleman: and the sounds of the piano or the harp are as frequently heard to proceed from behind the shop, as from the splendid drawing room above. In regard to dress, we often-

times see the former young lady as fashionably attired as the latter—for muslin is muslin, and rouge is rouge, apply them as you please. Money purchases accomplishments; it is a mistaken notion to imagine that intellectual pursuits, or domestic virtues, produce the accomplished Belle. The music master and the dancing master, and the charming shops in Bond Street, with a little dash of confidence and colloquial fluency—these are the chief sources from which I would recommend all young ladies to make themselves *accomplished*.

8. *THE aged Belle* is immediately known by an affected air and studied sprightliness of demeanour. She talks much more than either of the foregoing of her class, and puts on a greater superabundance of ornaments. Her cheeks glow with more colour, and her dress betrays a more *liberal* turn of thinking. A blooming miniature of a fancied lover supplies the place of the faded one of her

father; and though it is with difficulty she can ascend her carriage steps, she never refuses a partner at a ball, because it is the fashion to *slide down* a dance. But follow her to home—and see the fretful airs, and indignant passions into which she is thrown—because some one more engaging has received greater attentions than herself. A *Faro* table, or some other ingenious gaming amusement, is resorted to as the most efficacious method of revenge for past vexations: and if a young Captain or country Squire wins of her a few rouleaus, she retires to repose, vastly gratified!

Ask her if she thinks of the swift lapse of time, of the few years which remain unto her, and of the certain approach of that hour which is to cover her with the dust of the earth? She will be startled, but confess that she *hopes* to meet death as a *Christian*—that for her part she has injured no one, and always *meant* to be right in her conduct—and that where the

heart was sound, there, a favourable issue might be expected!

MAY my fair and amiable country-women learn a different lesson—and be taught to meet death on other principles, and with other hopes! May their lives be so serene and virtuous, their deportment so correct and exemplary, as to secure to them, in the last moments of mortality, that peace ‘which passeth all understanding!’

I WOULD earnestly address the best female creature I knew, and for whose comfort and credit I was solicitous, in the following beautiful lines of Pope:

Ah, friend! to dazzle let the vain design;
To raise the thought, and touch the heart, be thine!
That charm shall grow, while what fatigues the ring
Flaunts and goes down, an unregarded thing:
So when the sun’s broad beam has tir’d the sight,
All mild ascends the moon’s more sober light,
Serene in virgin modesty she shines,
And unobserv’d the glaring orb declines.

MORAL ESSAYS, Ep. ii.

Or I would advise her, in the equally beautiful lines of Thomson:

Well-order'd home man's best delight to make;
And by submissive wisdom, modest skill,
With every gentle care-eluding art,
To raise the virtues, animate the bliss,
And sweeten all the toils of human life.

THIS BE THE FEMALE DIGNITY AND PRAISE!

THOMSON's Autumn.

BIBLIOGRAPHIANA.

ABOUT eleven years after the sale of Lord Oxford's books, the public were gratified by that of the collection of DR. MEAD, which, for splendour, rarity, and intrinsic excellence, has since probably never been surpassed.

It is almost impossible to dwell on the memory of this great man, without emotions of delight—whether we consider him as an eminent physician, a friend to literature, or a collector of books, pictures, and coins. Benevo-

lence, magnanimity, and erudition were the striking features of his character: his house was the great receptacle of men of genius and talent, of every thing valuable, beautiful, or rare. His curiosities, whether books, or coins, or pictures, were freely laid open to the public; and the enterprising student, and experienced antiquary, alike found amusement and a courteous reception. He was known to all foreigners of intellectual distinction, and corresponded both with the artizan and the potentate*: Boerhaave, Garth, Arbuthnot, and Freind, were among his most intimate acquaintance. The great patron of literature, and the leader of his profession, (which he practised with a success unknown before,) it was hardly possible

* The King of Naples sent to request a collection of all Dr. Mead's works; he presented him with the two first volumes of Signor Bajardi, and invited him to his own palace. Through the hands of Monsieur Boze (a celebrated collector of books) Dr. Mead had frequently the honour of exchanging presents with the King of France.

for unbefriended merit, if properly introduced to him, to part unrewarded. The clergy, and, in general, all men of learning, received his advice *gratuitously*: and his doors were open every morning to the *most indigent*, whom he frequently assisted with money. Although his income, from his professional practice, was very considerable, he died by no means a rich man—so large were the sums which he devoted to the encouragement of literature and the fine arts. But my province is *Bibliographiana* rather than *Biographiana*! We are now then to say a few words about the sale of

DR. MEAD'S COLLECTION.

THE sale of the *books* commenced on the 18th of November 1754, and again on the 7th of April 1755: together, it lasted 57 days.* The sale of the *prints* and *drawings* continued 14 nights. The

* To have the catalogue complete, there should be the 29th night of the second part, which was separately printed and sold.

gems, bronzes, busts, and antiquities, eight days.

His Books produced	£.5496 15 0
Pictures	3417 11 0
Prints and drawings	1908 14 0
Coins and medals	1977 17 0
Antiquities	3246 15 0

Amount of all the sales £.16047 12 0

It is not, probably, a very exaggerated remark, to say, that such a collection would now bring *double the sum!*

It would be impracticable to mention, within a moderate compass, all the rare and curious articles which his library contained—but the following are too conspicuous to be passed over. The Spira Virgil of 1470, Pfintzing's Tewdrancks, 1527, Brandt's Stultifera Navis, 1498, and the Aldine Petrarch of 1501, all UPON VELLUM. The large paper Olivet's Cicero was purchased by

Dr. Askew for £.14. 14s. and was sold again at his sale for £.36. 15s. The King of France bought the editio princeps of Pliny Sen. 1469, for £.11. 11s ; and Mr Willock, a bookseller, bought the magnificently illuminated Pliny by Jonson of 1472, for £.18. 18s. of which Maittaire has said so many fine things. The *French* books, and all the works upon the *Fine Arts* were of the first rarity and value, and bound in a sumptuous manner. Winstanley's *Prospects of Audley End* brought £.50.

DR. MEAD had parted with, in his life time, to the present King's father, several miniature pictures of great value (Walpole, *Anec.* vol. i. 165.) by Isaac Oliver and Elbein, which are now in his Majesty's collection. Dr. Askew had purchased his Greek MSS. for £.500.

AMONG the most celebrated of his antiquities was the bust of Homer, purchased by the Earl of Exeter, and afterwards presented by him to the British Museum:

The Antinous was purchased by the Marquis of Rockingham for £.241. 10s. An amusing account of some of the pictures will be found in Mr. Beloe's *Anecdotes of scarce Books*, vol. i. 166-71.

POPE has admirably well said,

‘Rare *monkish manuscripts* for HEARNE alone,
And BOOKS FOR MEAD, and *butterflies* for SLOANE.’
Epistle iv.

Upon which his commentator Warburton thus observes: ‘These were two eminent physicians; the one had an excellent library, the other the finest collection in Europe of natural curiosities.’

FOR nearly half a century did Dr. Mead pursue an unrivalled career in his profession. He was (perhaps ‘thrice’) presented with the Presidentship of the College of Physicians, which he (‘thrice’) refused. One year it is said he made £.7000: a great sum in his time! His regular emoluments were between £.5000 and £.6000 per annum.

HE died on the 25th of February, 1754, in the 81st year of his age. On his death, DR. ASKEW, who seems to have had a sort of filial veneration for his character, and whose pursuits were in every respect congenial with Dr. Mead's, presented the College of Physicians with a marble bust of him, beautifully executed by Roubilliac, and for which he paid the sculptor £.100*.

'I CANNOT help,' says Mr. Edwards, the late ornithologist, 'informing succeeding generations, that they may see the *real features* of Dr. Mead in this bust: for I, who was as well acquainted with his face as any man living, do pronounce this bust of him to be so like,

* A whimsical anecdote is connected with the execution of this bust. Roubilliac agreed with Dr. Askew for £.50: the Doctor found it so highly finished that he paid him for it £.100. The sculptor said this was not enough, and brought in a bill for £.108. 2s. Dr. Askew paid this demand, even to the odd shillings, and then enclosed the receipt to Mr. Hogarth, to produce at the next meeting of artists.

Nichols's Anecd. of Bowyer, p. 580.

that, as often as I see it, my mind is filled with the strongest idea of the original.'

THERE is an idle story somewhere told of Dr. Mead's declining the acceptance of a challenge to fight with swords—alleging his want of skill in the art of fencing: but this seems to be totally void of authority.

THERE are several prints engraved by Baron, Basire and others, of this great man; but the most successful, in my humble opinion, is a profile in a mezzotint etching by Pond. We lose the sagacious physician, the amiable friend, and the erudite scholar in the clustering periwig, velvet robes, and massive chair; none of which are to be seen in Pond's engraving.

FOR the foregoing materials I am indebted chiefly to Mr. Nichols's *Anecdotes of Bowyer, the Printer*, quarto, 1782.

Royal Institution.

MR. WOOD began his *fifth* lecture, on *perspective*, by simplifying those forms which are usually the subject of perspective representation, and observing that buildings in general are composed of the square, the triangle and the circle. The fourth lecture was then recapitulated, and the street in perspective illustrated by a view of Portland Place ; tables, chairs, &c. by the inside of a room; and the interior of buildings, by one of Mr. Daniel's views of those extraordinary efforts of human labour and ingenuity, the excavations at Ellora in India. The triangle and pyramid were succeeded by the circle, and its application to round towers. Columns and wheels concluded the lecture.

IN MR. CROWE'S *third* lecture on *dramatic poetry*, he treated of the fable (or plot) of tragedy, and after stating what Aristotle had said upon that part of the

drama, he exemplified the rules of this great critic, by giving an account of the *Oedipus Tyrannus* of Sophocles, to which Aristotle so often refers, as a plot of singular excellence; and he then shewed in what particular respects that plot excelled, and in what it would appear defective to an English audience. In the remaining part of the lecture, he shewed the difference between our early dramatic authors, and the Greek, in the formation of their plots, by instances from Peele and Marlow.

MR. C.'s *fourth* lecture contained a more circumstantial account of the difference between the Greek dramatic fable, and that of our early English writers. He observed that the latter formed their plots without paying regard to the unities of action, time, or place; but that they wanted skill to make a good use of the license which they took so freely. That they often sought to render their plots tragical, by a sanguinary catastrophe, and other scenes of bodily suffering, which sometimes led them to the exhibition of

what was indecorous, and savage, and horrid. Of this he gave examples in the Virgin Martyr of Massinger, and other earlier tragedies, Tiberius Nero, and the Bloody Banquet. He adverted to the antient practice in this respect; and shewed, from Euripides and Sophocles, that shocking objects were frequently introduced upon the Athenian stage. He farther proved, that a similar practice obtained in the Italian theatre, at the revival of letters; giving, as an instance, a celebrated tragedy of J. Bat. Giraldi, intitled Orbecchè. The lecture concluded with the analysis of other modern plots, taken from the Italian and the English drama.

MR. CROWE'S *fifth* lecture contained an account of tragic characters and manners. He shewed which were proper for representation on the stage, and which not; and he explained the grounds on which such a distinction rested. He stated the rules which have been laid down for the delineation of dramatic characters; and defended Shakspeare and Terence

against the charge of neglecting the uniformity of character, in the instances of Caliban, and Demea in the *Adelphi*. He noticed the practice of some authors to set off their characters, by a contrast, or a counterpart; and censured an instance of the latter kind, in the alteration of the *Tempest* by Dryden and Davenant. He touched upon the question whether it be allowable to heighten characters, or whether they should be drawn according to the truth of nature? and he concluded with a commendation of Massinger's ability in expressing manners, of which he produced several examples.

MR. DAVY'S *sixth* and *seventh* lectures were on *electricity and galvanism*. He first stated the dependence of these different classes of phenomena upon the same power, and referred them to the same laws.

He explained the excitation of electricity as produced by the *contact* of *bodies*, and by the changes of their capacity,

and to these causes he referred the action both of common electrical machines and of the apparatus of Volta.

THE *seventh* lecture was principally devoted to the chemical agencies of electricity, which is possessed of general powers of decomposition. The chemical elements of bodies naturally are in different electrical states ; and on this circumstance he conceived their combination depended ; by artificially altering these states, their powers of uniting were modified or destroyed, and new powers might be given to them.

Some experiments, conclusive as to these points, were shewn, and a number of applications of the new facts pointed out.

Royal Academy.

LIST OF STUDENTS

Who have been honoured with the Gold Medal by the Royal Academy, from its Commencement to the present time.

1769.

Maurice Lowe. Painting.

John Bacon. Sculpture.
James Gandon. Architecture.

1770.

Joseph Strutt. Painting.
Thomas Banks Sculpture.

1771.

William Bell. Painting.
P. M. Van Gelder. Sculpture.
John Yenn. Architecture.

1772.

John Keyse Sherwin. Painting
Thomas Engleheart. Sculpture.

1774.

James Jeffreys. Painting.
Charles Banks. Sculpture.
Thomas Whetton. Architecture.

1776.

Charles Grignion. Painting.
Henry Webber Sculpture.
John Soane. Architecture.

1778.

Charles Reuben Ryley. Painting.

John Hickey.	Sculpture.
William Moss.	Architecture.

1780.

George Farington.	Painting.
John Deare.	Sculpture.

1782.

John Hoppner.	Painting.
Charles Peart.	Sculpture.
Thomas Malton.	Architecture.

1784.

Thomas Proctor.	Painting.
Charles Rossi.	Sculpture.
George Hadfield.	Architecture.

1786.

William Artaud.	Painting.
Peter Francis Chenu.	Sculpture.
John Linnell Bond.	Architecture.

1788.

Henry Singleton.	Painting.
Charles Horwell.	Sculpture.
John Sanders.	Architecture.

1790.

Henry Howard.	Painting.
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Charles Taconet. Sculpture.
Joseph Gandy. Architecture.

1792.

George Francis Joseph. Painting.
Edward Gyfford. Architecture.

1794.

John Bacon, Jun Sculpture.

(To be continued.)

British Gallery.

THE Directors of the British Institution have announced to those artists who attended as students in the British Gallery last summer, that, with a view to encourage their efforts in original composition, they propose to select three or more pictures from those which shall next summer be lent to the British Gallery; and to give a premium of £.100. for the best original picture, proper in point of subject and manner to be a companion to either of such pictures;

and to give a premium of £.60 for such next best original picture as aforesaid; and a premium of £.40 for the third in point of merit, of such original pictures as before mentioned: the comparative merit to be adjudged by a select committee, to be appointed by the Directors. And also that any picture painted for such premium may (if otherwise worthy) be exhibited for sale in the Gallery next winter, for the respective benefit of the artist.

* * * It is presumed that this measure is likely to produce considerable exertions among the artists, and to lead to great and inestimable improvements in the *graphic art* in England.

No. 90. March of Artillery.

J. A. Atkinson.

104. Preparing for a March. Do.

VERY spirited and characteristic paintings: the style is peculiar, but, it has strength and effect—the result of accurate observation.

No. 102. Christ and Mary Magdalen in the Garden.

No. 105. Hero and Leander.

H. Howard.

MR. HOWARD is a very classical as well as correct artist; and though these two pictures may not rank in quite so high a department of the art as did his 'Eve' of last year, they are nevertheless beautiful and interesting performances. Both are cabinet pictures; and, of the two, the former is perhaps the best. The dawn of day breaks very beautifully from behind the figure of Christ, and gradually illuminates a magnificent landscape in the background.

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Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.